

The Sheldon Swope Art Gallery

25 SOUTH SEVENTH STREET

TERRE HAUTE, INDIANA 47801

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FROM: F. W. ~~BLODEAU~~, Director
H. E. Wooden

FOR RELEASE:

IMMEDIATE
May 11, 1966

An exhibit of paintings by T. C. Steele (1847-1926) opens at the Sheldon Swope Art Gallery today, May 11, 1966. This is the second in this series of exhibits on Indiana Artists to be held throughout the Sesquicentennial Year. Included are paintings taken from the permanent collection of the Swope Gallery as well as others on loan from Mrs. Joseph Hamilton Weinstein of Terre Haute and the Misses Hallie and Rula Tobey of Riley, Indiana. The exhibit will be shown in Gallery 5.

T. C. Steele, born near Spencer, Indiana in 1847, was destined to become one of Indiana's most eminent painters. His success was the product of a combination of factors: early formal training in Greencastle, Chicago and Cincinnati; an intense dedication to painting, and a natural talent.

During the 1870's Steele established himself as a fashionable portraitist in Indianapolis. In 1880, however, he closed his studios and he and his family travelled to Munich where for the ensuing five years he studied and worked diligently at the Munich Academy. It was there that one of his works, THE BOATMAN, was awarded the much coveted Munich Academy prize in 1884. On his return to Indianapolis in 1885, he turned his attention to an earlier interest which formerly he had never completely satisfied, namely the painting of landscapes. And for the remainder of his long career, he followed this pursuit zealously, though at the same time continued to do some portraits, still lifes and floral compositions. As a landscapist, he worked somewhat within the tradition of impressionism, a movement then flourishing both in Europe and in Amerika. And like Corot and Monet, he too was an "open air" painter taking his easel out into the countryside and painting directly from nature, regardless of weather or season.

Following a short sojourn in California and Oregon in 1902-1904, Steele returned

to Indiana and soon thereafter took residence in Brown County which seemed to him as nature's own landscape studio. There he remained until his death in 1926, attracting many disciples and thus founding the Brown County School, a colony widely known for its devotion to the landscape theme in art.

The following works are included in this exhibit:

Autumn Landscape - 1921

Harbor Scene, Oregon - c. 1904

Early Spring - 1921

Etching - 1884

After the Storm - 1919

Giant of the Forest - c. 1920

Still Life - 1922

Early Spring Flowers - 1920

View from Studio - 1910

House of Singing Winds - c. 1920

In addition, photographs and other material related to the life of Steele have been generously lent by Mrs. Joseph Hamilton Weinstein and are on display in Gallery 5.

Artists (Ind)

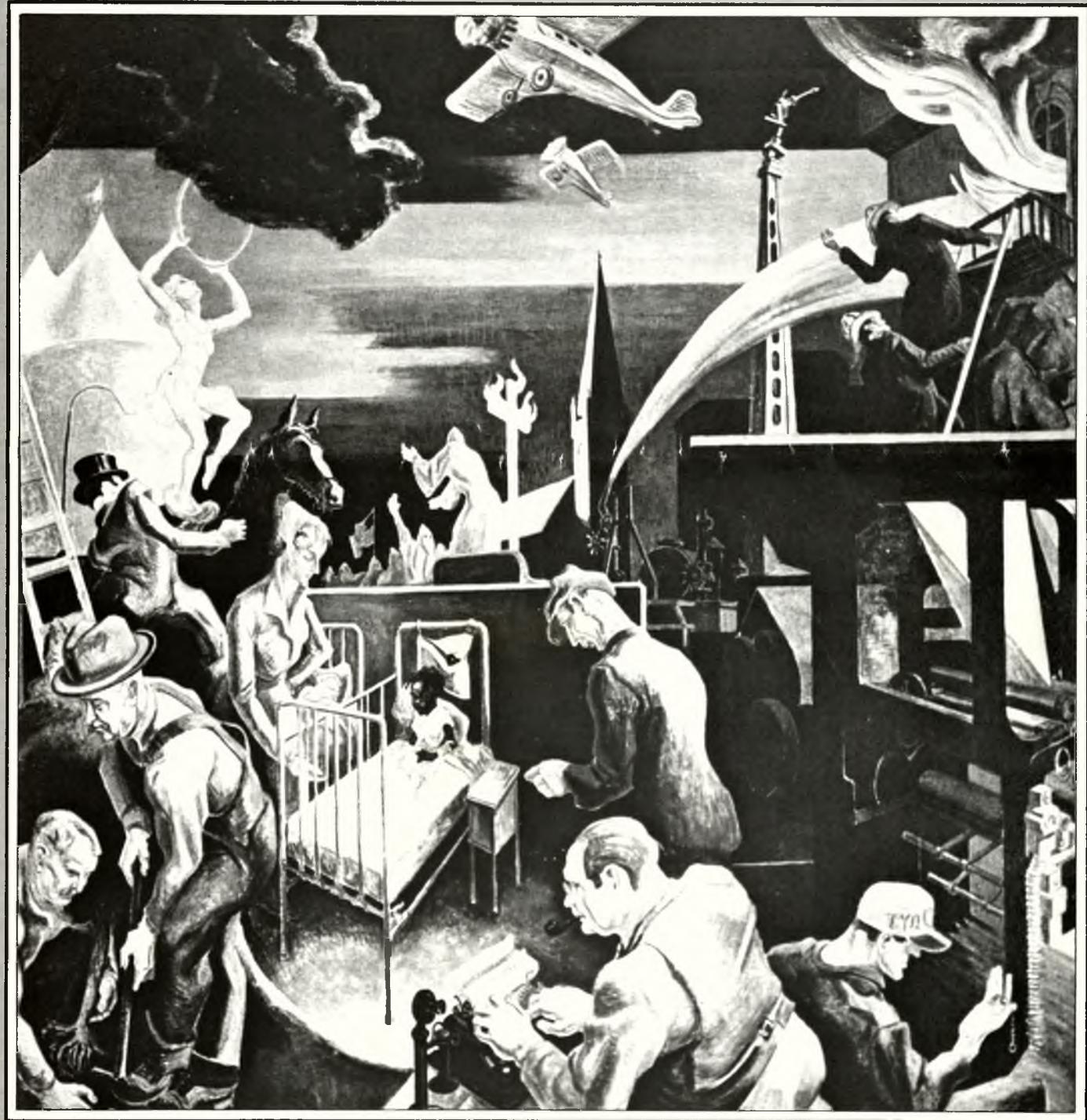
Indiana Alumni

OCTOBER 1983

Community Affairs File

MAGAZINE

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Benton's History of Indiana

Vigo County Public Library

Benton's History of Indiana

Populist Camp or Great Art? BENTON'S INDIANA

Thomas Hart Benton's Indiana murals, commissioned for the Chicago World's Fair, are a celebrated art treasure today, but Hoosiers back in 1933 were not so impressed.

Jay Diskey



Benton's "Social History of Indiana" is displayed in the University Theatre, Woodburn Hall 100, and, above, in this view looking toward the south wall of the Hall of Murals, IU Auditorium.

Fifty years ago the late Thomas Hart Benton, a renowned American artist, painted for the state of Indiana one of his largest and greatest murals. In Benton's grass-roots, populist style, the "Social History of Indiana" celebrates the state's history in scenes of frontier

life, farming, and industry.

Matthew Baigell, an art historian who recently documented all of Benton's works, regards the "Social History of Indiana" as a significant representation of American Scene painting. But when the work was unveiled at the Chicago 1933 World's Fair, it was denounced by critics and Hoosiers alike. While the *Chicago*

Daily Tribune reported that Hoosiers found the murals to be too modern and full of "socialists' preachers," the *Indianapolis Star* stated, "By the adverse critics the murals are declared to be entirely misrepresentative of the state of Indiana."

For over 40 years the Benton murals have been on display at IU Bloomington. Today they are

Jay Diskey, AB'81, is a master's candidate in journalism.



Home Industry, Internal Improvements, Civil War, and Expansion are depicted across both pages. At left is the Indiana farm wife in her "see-through" dress with her husband, driving an "idle" plow horse. Old Spring Mill and early canal and river scenes are shown.

being conserved by the University Heritage Committee, chaired by Chancellor Herman B Wells, with funds from the National Endowment for the Arts. The purpose of the Benton mural subcommittee is to save two of the murals from serious deterioration, maintain the condition of all the murals, and heighten public awareness of them.

In December 1932, the Indiana World Fair Commission offered Benton \$7,000 to paint murals depicting the cultural and industrial growth of the state. They were to cover the walls of Indiana's exhibit at the Century of Progress International Exposition at the 1933 Chicago World Fair.

Then teaching at the Arts Student League in New York, the Missouri-born Benton had gained notoriety for painting murals for the Whitney Museum of American Art and the New School of Social Research in New York. As

a young artist, Benton studied at the Art Institute of Chicago and the Academie Julian in Paris, and worked his way through many of the avant-garde styles of the age. In the 1920s, he thought of himself as a reformed modernist and began to paint rollicking historical scenes. Later in the decade and into the 1930s, Benton stood as a central figure among young American artists who were turning to mural work to create a distinct national art for the American public. Benton's mural work solidified his position as a populist artist exploring historical and social themes—a stance some artists and critics attack to this day. At Benton's death in 1975, critic Robert Hughes writing in *Time* magazine labeled the artist's work as "populist camp."

To the dismay of Indiana artists who felt only Hoosiers were qualified to paint the exhibition's murals, Benton accepted the com-

mission. Elmer Taflinger, a prominent Indianapolis artist even sued for a "change of nativity" in Marion County Circuit Court, arguing that he might have a better chance to sell his work to the state if he were not a Hoosier.

Benton spent January 1933 touring the state with highway maintenance crews and conservation officials to learn Indiana's history. He completed preliminary sketches, and spoke at town meetings to publicize his work and allay suspicions that he wasn't the brash artist he was reputed to be.

Setting up shop in Old Germany Hall, a dilapidated dance hall on South Delaware Street in Indianapolis, Benton proceeded to construct 22 canvas-covered plywood panels, each 12 feet high and measuring a total of 200 feet end to end. He prepared to paint by constructing small clay models from his sketches, a technique



The prominent figure of Morton, Indiana's great war governor, stands firmly behind Hoosier soldiers going off to the Civil War. Postwar developments are reflected in the expansion of the railroads, new farming methods, and telephone and telegraph lines extending westward.

that enabled him to shape a sculptured appearance when he drew his figures in a larger scale. Because of Benton's fondness for sketching people who were near him as he worked, many of his assistants from the Herron School of Art and members of the 1933 General Assembly who visited Benton appear in the murals.

Ross Teckemeyer, an auditor for the Indiana World Fair Commission in 1933, states, in a manuscript prepared for Indiana University about the murals, that Benton established himself as a lively character during his stay in Indianapolis. He angered the commission when he handled his authority to purchase supplies at the state's expense "as if it had been given a six or seven-year-old child to purchase any or all toys he could find." In February 1933, Benton spent his monthly stipend on supplies for local artists and an extravagant party for his

associates. These activities prompted his wife, Rita, to travel to Indianapolis and arrange with Teckemeyer to send half of the artist's salary directly to her in New York. Teckemeyer notes that he was the only member of the World Fair Commission not depicted in the murals.

Benton painted the murals in egg tempera, a medium he often used. Fresh eggs were delivered to him each morning by an assistant who commuted from Whiteland, Indiana. Benton and his assistants mixed egg whites with powder or liquid coloring, thinned the mixture with water, and then applied this fast-drying paint film to the panels. Though other media were available, David Miller, a conservator at the Indianapolis Museum of Art, thinks Benton might have been looking for "vivid color, quickness of line, or fast drying by using egg tempera." This medium has posed

problems for conservators because of its fragility, and Miller wonders whether the artist mixed it properly. "Benton's work is literally self-destructing from a poor combination of properties. . . . The major problem is that the paint bonded poorly with the canvas causing cleavage and curling," he said. Martin Radecki, chief conservator at the Indianapolis Museum of Art, said poor ventilation and sporadic changes in room temperature in Woodburn Hall have caused deterioration of two of the murals displayed there.

Benton painted the murals in three and a half months—quite a feat considering the panels measure 45,000 square feet. In mid-May 1933, a space 2 feet wide and 20 feet high was torn in the back wall of Old Germania Hall and the panels were removed and transported to Chicago by truck. Benton touched up the

panels while nursing a bad tooth and spending late nights on the town.

On June 30, 1933, the exposition opened. *Art Digest* called the work "monumental," and the Architectural League of New York awarded the artist a gold medal for his contribution to decorative paintings in the early 1930s.

But some people did not appreciate Benton's interpretation of Indiana's history. The Hoosier Salon, a state fine arts group, declared that the figures in the murals were grim and forbidding and that only a Hoosier artist could capture the spirit of Indiana. In response to a deluge of criticism to Benton's depiction of unrest in the Indiana coal fields and a placard in the scene stating, "Workers, why vote the rich man's ticket?", Wallace Richards of the Indiana Commission said in the *Chicago Daily Tribune*, "Benton is not a socialist. He is not trying to preach a sermon. . . . He simply has tried to give an accurate pictorial representation of Indiana's history."

The "Social History of Indiana" ranges in time from the Mound Builders of 1000 B.C. to the industrial era. In the two series of panels, one portrays cultural history and the other, industrial growth. The "Industrial Progress" panels depict the march of George Rogers Clark across the Wabash River, westward expansion, and early means of transportation. The series ends with "Electric Power, Motor Cars, Steel," one of two murals undergoing conservation.

The "Cultural Progress" series begins with French Jesuits baptizing Indians and ends with "Indiana Puts Her Trust in Thought," where Benton is shown at work, and Gov. Paul V. McNutt is portrayed campaigning. The Rappites, an early New Harmony group, are depicted praying, while abolitionists aid runaway

slaves, and a medicine man sells his wares.

Benton's work does not convey political messages from the artist or glorify historical leaders. When recognizable figures and events appear, they suggest general cultural situations and not particular celebrations of historical facts. "It is a work in praise of the anonymous American," said Baigell. The murals exhibit Benton's conviction that the common people, not dynamic leaders, are responsible for a nation's growth, and artists should attempt to portray only the experiences of their brethren.

In keeping with the theme of the work, the structural arrangement of scenes is progressive and panoramic. Few figures appear calm, and most are highly animated. Events overlap, perspective often shifts, and recessions in the picture plane carry the viewer off to other scenes. If not the deliberate placement of vertical structures such as trees and clouds of smoke, the viewer's eyes would race across the panels without a rest and the scenes would be unintelligible.

In 1933, many Hoosiers thought Benton's portrayal of Indiana was puzzling if not misrepresentative. Lucille Morehouse, art reviewer for the *Indianapolis Star*, took issue with Benton's lanky Abraham Lincoln: "But methinks that the quite out of proportion head is so small that it hardly indicates the brain capacity of Lincoln." Other Hoosiers were appalled at the woman in a pink see-through dress and with huge feet in the "Home Industry" panel. The woman walks next to a farmer plowing a field behind a horse that is standing still. The Hoosiers protested that Indiana plow horses never stand idle, and Hoosier women don't have huge feet and wear flimsy dresses in the home or field.

The work "should offend the

sensibilities of every Hoosier who has respect for the hardy pioneers from the East, West, North, and South that came to form the melting pot now known as Indiana," said Zora Askew, president of the Lawrence County Historical Society.

Despite the objections, the work was recognized as significant. Along with his Whitney and New School murals, the "Social History of Indiana," said Baigell, "assured Benton's popularity as well as notoriety for the remainder of the decade."

When the Indiana exhibit at the Chicago exposition closed in November 1933, the murals were transported to Indianapolis and stored in a horse barn at the State Fair Ground. Soon, fair officials complained that the work was taking up "valuable space." With the encouragement of Harry Engle, IU professor of fine arts, steps were taken to obtain the murals for the university's new auditorium. Finally, in 1938, according to Chancellor Wells, Governor M. Clifford Townsend



The artist, left, attended the IU Auditorium dedication. At right is President Herman B Wells.



Thomas Graves/ids

Conservator Cynthia Luk cleans the "Motor Cars" panel.

fect the murals, but they hope eventually to obtain hydro-thermograph instruments to monitor humidity and temperature changes. They will continue to inspect the condition of all the murals and have a tentative plan to invite Matthew Baigell to lecture on Benton's work once preservation of the Woodburn Hall panels is completed. They also hope to issue a pamphlet concerning the Indiana murals. "We want to keep IU students and administrators aware of their importance," Gealt said.

Through the years, Benton's work has been belittled, acclaimed, and finally reassessed. Modern artists called him naive, and many Hoosiers complained when he depicted the common people in a less than flattering manner. But the belligerent Benton never relented. He continued to paint his historical panoramas, while characterizing modern artists "an intellectually diseased lot." When his reputation declined in the 1940s, he and his beloved wife Rita remained in his native Missouri, where Thomas continued to work and go fishing with his friends. "I've had more damn fun since I came out here than I had in all the years in New York and Paris," he once told close friends in Joplin.

Today, Benton is recognized as a great American artist, and his Indiana murals are celebrated as a state art treasure. Through restoration their significance is maintained. The murals are still displayed at Indiana University, and the urns now sit on the floor. No one knows how and when they got there. □

Conservator Cynthia Luk cleans the "Motor Cars" panel.

happily donated the murals to IU. Sixteen of the 22 panels are displayed in the Hall of Murals, the entry way in the IU Auditorium; two adorn the walls of lecture room 100 in Woodburn Hall; and four are exhibited in the University Theatre.

While attending the dedication ceremonies for the Auditorium and the Hall of Murals on the night of March 22, 1941, Benton caused a ruckus when he observed the architects had placed large urns containing spotlights atop tall marble pilasters at each staircase. Noting that the fixtures obstructed his work, he stammered and roared, "Who put those god-damned spittoons in the way?" To Benton's pleasure, the *St. Louis Post-Dispatch* and the Indianapolis papers carried the story. Betty Foster, art critic for the *Indianapolis News*, commented that the architects had not placed the "spittoons" on the pilasters until they saw the murals.

In 1981, Adelheid Gealt, a curator at the Indiana University Art Museum, and Bruce Cole, IU professor of fine arts, both members of the University Heritage Committee, initiated con-

servation of the murals in Woodburn Hall. After Cole inspected the two panels and found them to be seriously deteriorated, Gealt prepared an application for support from the National Endowment for the Arts. Though this application was rejected and emergency funds were obtained from Chancellor Herman B Wells for the initial conservation, the NEA in 1982 approved a second application for full funding.

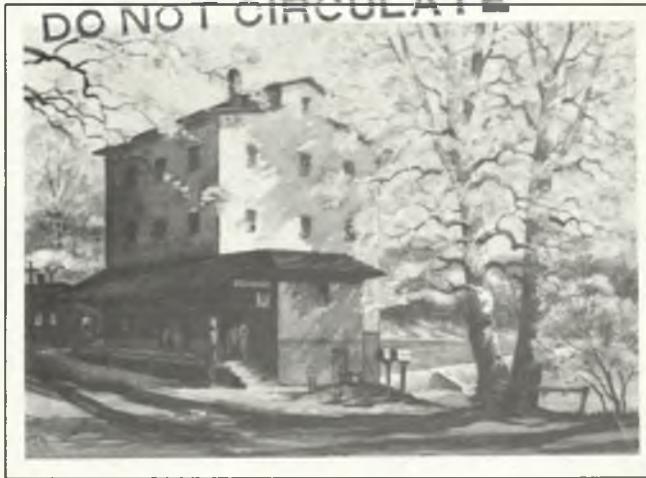
In May 1982, Martin Radecki, David Miller, and three other conservators from the Indianapolis Museum of Art infused a transparent wax into the "Electric Power, Motor Cars, Steel" and the "Parks, the Circus, the Klan, the Press" murals located in Woodburn Hall. This wax increases the bonding between the paint and the canvas surface and inhibits curling and flaking. Additional NEA support financed cleaning and applications of protective varnishes on the "Electric Power" mural this August. This support also will permit similar work on the "Parks" panel in December.

Cole and Gealt do not know how the new air-conditioning system in Woodburn Hall will af-

A special exhibition of Thomas Hart Benton's preliminary sketches for the Indiana murals will be held November 16-December 24 in the Hexagon Gallery of the IU Art Museum.

An Artist's Ode to Indiana . . .

Vigo County Public Library

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THE NARROWS BRIDGE built in 1882 is located at the East boundary of Turkey Run State Park, near Rockville, Indiana. It spans Sugar Creek in a burr arch type construction. Lusk Mill stood just beyond the bridge and part of the old raceway can still be seen in the rock where it was carved or hewn out many years ago.

THE MANSFIELD MILL, Circa 1824, on Big Raccoon Creek in Parke County, Indiana is the only operating grist mill in this area still powered by water. It is now one of the highlights of the Parke County Covered Bridge Festival.



THE GROVE was as sought after as open fields by the pioneers. What better place to build a home and barn than in nature's air-conditioning! Even modern farmers and their families prize the early morning quietude when the mists rise.

MEROM SYCAMORE stands in this small park above the Wabash River at Merom, Indiana on one of the highest points above the Wabash. This Indiana giant, along with Maples, make up this colorful fall scene.

NIGHT LIFE
(Continued from page 8)

The SABRE AND SADDLE LOUNGE AND DINING ROOM, located in the ALBERT PICK MOTEL, two miles south of I-70 on Highway 41, features its newly decorated cocktail lounge with a cocktail hour from 4:30 P.M. to 7:30 P.M. where you can enjoy your favorite cocktail while listening to the pleasant sounds of Bob Francis at the organ. When it's your pleasure to dine, the Lounge and Dining Room specialize in Prime Ribs of Beef — Steaks and Seafoods — all prepared to your taste. Then for an evening of pleasure you may enjoy your libations and dancing nightly to the renditions of Evelyn Beasley at the Piano-Organ with Allen Johnson on Drums. Join the always congenial crowd at the SABRE AND SADDLE.

Every Friday from 11:00 — 2:00 THE ALBERT PICK MOTEL features a Fashion Luncheon with live models circulating between tables while you dine. See the invitation on page 8 of this issue.

A mod-designed multi-colored — Plexiglass dance floor, back-lighted from underneath, creating a flickering of oscillating lights is just one of the unique features you'll find inside the PURPLE JESTER LOUNGE. If that's not enough for you, how about plush royal purple shag carpeting beneath your feet and rich red shag carpet covering the walls. Have you decided by now that a room of such unusual decor could only be a cocktail lounge? Well . . . you're wrong. Dinner is served from 5:30 to 10:30. Impress your client or that special someone tonight and treat them to one of their Prime Rib Dinners prepared gourmet style. Their medieval design produces a flavor that has no equal. Located on U. S. 41 South inside the new Royal Inn.

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About the Artist

(See Page 14)

Long known and admired in the mid-west for his superb watercolors, Hoosier artist D. Omer Seamon has won national acclaim in recent years. He was born in Gibson County, Indiana, in 1911 and from humble beginnings as a commercial artist "Salty" has developed his skill and technique in the water color medium to a degree of mastery which is rare indeed. His extensive travels have provided him with an almost endless variety of subject matter. Salty lives with his wife in a beautifully wooded area near Rosedale, Indiana. He built his own home and studio during the past fifteen years. A man with a philosophical attitude toward life, he is content in this isolated retreat, trying to meet the ever-increasing demand for his work.

It is this burgeoning demand that has instigated the publication of Seamon's paintings as limited edition prints. About painting itself, he says, "A picture will never be painted better than it is drawn or better than the knowledge of the subject. A picture should be painted so that others understand and enjoy it. I see no reason to hang a glob of color with no

Production Notes

(See Page 14)

No effort has been spared in attempting to make these reproductions as fine as possible. The paper has been carefully selected by the artist himself to simulate the surface and texture of actual water color paper, keeping in mind the permanence so essential to the collector.

The inks have been chosen and mixed with utmost care to accurately reproduce the clear tones of the artist's washes. In addition to the standard four process colors, special additional plates and colors have been printed to capture subtle tones usually impossible to obtain with process colors.

All plates are destroyed to insure these are limited editions.

Packaging has been geared to the protection of each fine print.

drawing qualities or craftsmanship and expect the public to figure out what kind of mood the artist was in when he painted it. Who cares! That's giving up skill for stunts."

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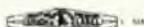
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Cover

D. Omer Seamon is a nationally acclaimed artist and a member of the Terre Haute Rotary Club. His watercolor painting of the Capitol State Memorial at Corydon was done expressly for the photographic reproduction that appears on the cover of this issue honoring the hundreds of Rotarians and their wives from the twenty-six clubs that will be in Terre Haute for their annual conference April 7 & 8.

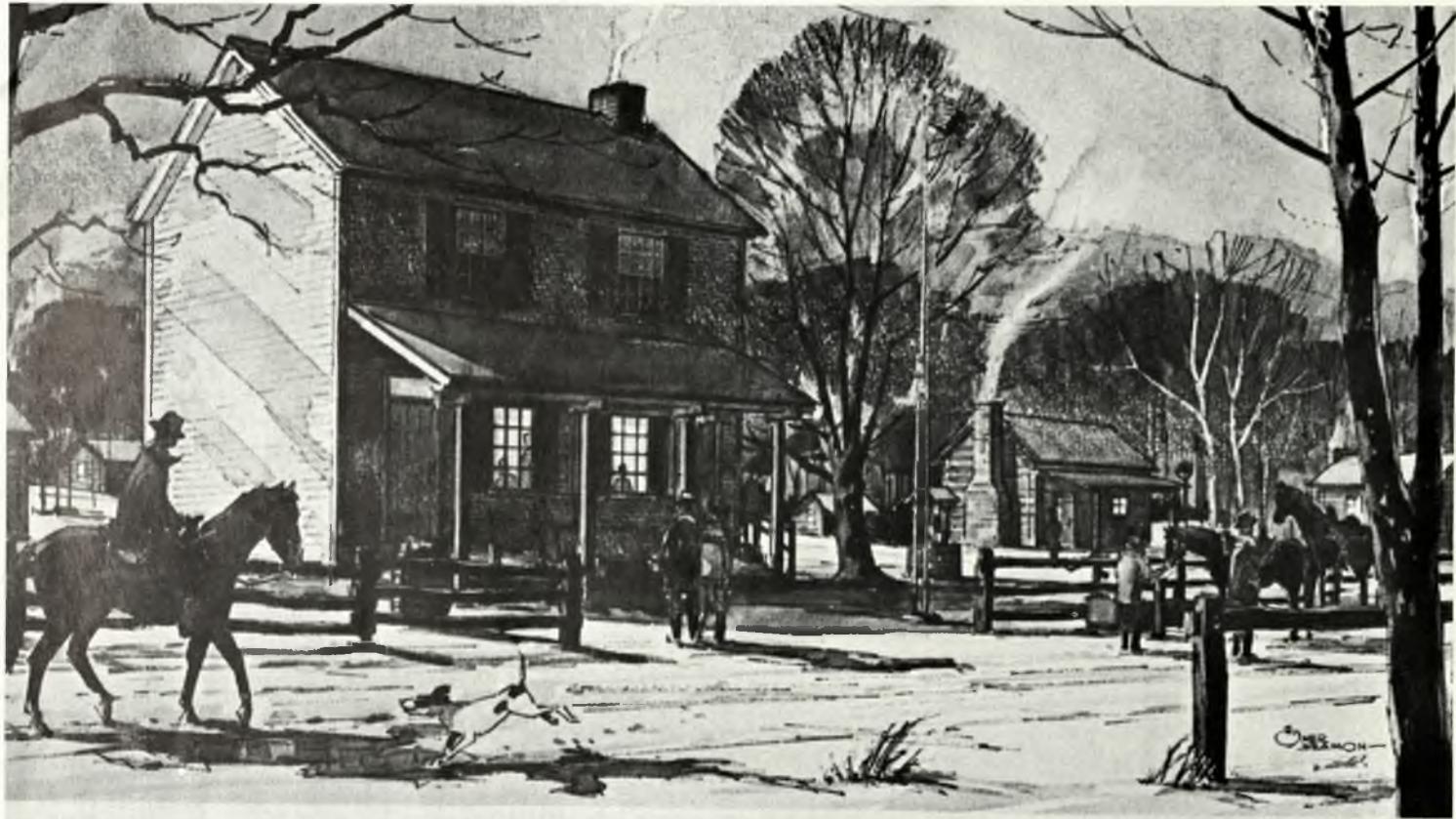
The Corydon State Capitol Memorial building is constructed of blue limestone. Plain, two-storied and cube shaped with walls two and one-half feet thick, it stands in simple majesty as an example of early American architecture.

At the time that the Indiana Territory was created in 1800, Vincennes was designated as the capital but the separation of the Illinois Territory in 1809 left Vincennes in a less desirable location at the far western edge of the new area. In 1813 the capital was moved to Corydon by the territorial legislature, and the building commemorated on the cover was constructed as the Harrison County Courthouse the next year.

The forty-four delegates to the Indiana Constitutional Convention met in this building in 1816 and Corydon was chosen as the first state capital. One hundred years later the state legislature, as a "final step in the celebration of Indiana's Centennial," acted to restore the building to its original condition.



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A single mouth, old friend,
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—JOSEPH PALQUERA

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Global awareness seems to be the main thought today. Much is being written about it -- more said. A great deal is being done.

Many organizations reflect this thought in their objectives. Rotary International is one such organization. Its aim is to assist the growth of awareness, through service.

Each Rotarian has a plaque on the wall at his office. It reads as follows:

"The object of Rotary is to encourage and foster the ideal of service as a basis of worthy enterprise and, in particular, to encourage and foster:

First. The development of acquaintance as an opportunity for service;

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Second. High ethical standards in business and professions; the recognition of the worthiness of all useful occupations; and the dignifying by each Rotarian of his occupation as an opportunity to serve society; Third. The application of the ideal of service by every Rotarian to his personal, business and community life; Fourth. The advancement of international understanding, good will, and peace through a world fellowship of business and professional men united in the ideal of service."

Rotary is of the free world; there are no clubs behind the iron curtain. The concept of freedom permeates its entire history. It began as a dream in the mind of a lonely, Chicago lawyer named Paul Harris. On February 23rd, 1905, he and three of his friends, Silvester Schiele, a coal dealer; Hiram Shorey, a tailor; and Gus Loehr, a mining engineer -- met on the seventh floor of Chicago's old Unity Building, at 127 North Dearborn Street. Rotary came to be. Rotary came to stay.

In the following 68 years, the idea stepped over state lines, jumped national boundaries, and sprang back and forth across oceans. Today, there are 15,500 Rotary clubs, embracing 730,000 Rotarians, in 149 countries and geographical regions, on six continents. In Southern Indiana alone, Rotary District 658, there are 26 clubs of approximately 1600 members, 170 of whom belong to the Terre Haute club.

This year about 400 of the Southern Indiana Rotarians are expected to gather here in Terre Haute for the annual District Conference. One of our own members, Mr. Francis H. Lightfoot, is the year's District Governor; he has an exciting, gala, and productive two-days of fellowship planned for April 7th and 8th.

A basic part of service is implementation; fundamental to implementation is communication. One thing Rotarians like to do is meet -- and talk. They do this weekly, throughout the world. They sing, they chat, they listen to serious discussions. Above all they communicate. They do it at noon, at night, and even at breakfast time. This continual interaction is the cement that binds all the other service related activities, of

(con't on page 5)

REFERENCE
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Artists (T.H.)

Schade

Vigo County Public Library

Community Affairs File

ROBERT SCHADE

Robert Schade (1861-1912) one of the German trained School of Milwaukee artists employed in the production of the great panorama paintings. Schade was born in New York in 1861 and moved to Milwaukee in 1863 with his parents. In 1876 he began studies at the School of the Art Association (a forerunner of the Layton School of Art). He studied, primarily under Henry Vianden and in 1878 went to Munich, Germany, for three and a half years. While in Munich he studied under Alexander Strachuber Julius Benczier and Alexander Wagner. He then returned to Milwaukee and set up his studio, returning to Germany every two or three years for a year's study. For many years he was an important figure in the art world of Milwaukee.

Portraits of Henry and Emeline Fairbanks in Local History room painted by Robert Schade.

PAMPHLET FILE

INDIANA ROOM

Vigo County Public Library

BUST OF COLONEL R. W. THOMPSON
At Historical Museum

74. RET

It is of bronze, mounted on a pedestal. The model for this was a clay bust now in the possession of the Vigo County Historical Society. This bust (formerly in the possession of the Emeline Fairbanks Memorial Library) was copied in bronze by Alfred Austin, sculptor and architect.

The work was done in the rear of Baur's Drug Store, the summer of 1893 or 1894. Mr. Austin received instructions for casting from the original clay model from Harriet Hosmer. The bust was presented to Emeline Fairbanks Memorial Library by Mrs. A. B. Austin, and later given to the Vigo County Historical Society.

Born in Terre Haute in 1880, Alfred Noel Austin was the son of Mr. and Mrs. Alfred B. Austin. The latter was a druggist and manager of Baur's Pharmacy for many years. Alfred N. Austin graduated from Wiley High School, and in 1899 at the age of 19, entered Rose Polytechnic. He graduated from the architectural course in 1903. In 1904, he was a draftsman for the Ornamental Iron Works in Denver, Colorado. In 1905, a draftsman for Reisick Structural Iron Works, Allegheny, Pennsylvania, and in 1906, chief draftsman of the Bollinger Brothers Structural Iron Works, Pittsburgh. In 1907 and 1908 he was an architect with the Federal Engineering Company, Pittsburgh, and in 1909, he was in Indianapolis with Foltz and Parker, Architects. He held various other positions, usually as draftsman or architect in the Pittsburgh and Philadelphia area, and died in Philadelphia February 10, 1943. - (Rose Polytechnic Memorial Volume and Alumni Office, Rose Poly).

Vigo County Public Library

PAMPHLET FILE

INDIANA ROOM

BUST OF COLONEL R. W. THOMPSON
IN COURTHOUSE YARD

The bust of Colonel Thompson in the northeast corner of the courthouse yard was unveiled December 11, 1902. The memorial was erected by popular subscription and donations from personal friends of Colonel Thompson. It was the work of the sculptor William Doyle of Chicago.

The Thompson Memorial Volume contains a picture of the bust and an account of the unveiling exercises and the address given by Colonel W. E. McLean. The bust is of bronze and is mounted on a pedestal of Indiana stone, taken from a quarry at Bedford.

"Richard W. Thompson: Memorial" copyrighted by D. W. Henry.
Terre Haute, Ind. 1906.

NOVEMBER 13, 1902

THOMPSON MEMORIAL

Movement to Secure Suitable Monument Was Started Shortly After Colonel Thompson's Death

The Thompson memorial movement was initiated by Mr. Lyman P. Alden a few days after Colonel R. W. Thompson's death. Mr. Alden consulted with a number of the leading citizens of Terre Haute, including gentlemen of the press, as to the advisability of calling a public meeting to provide funds for erecting a suitable monument to his memory. All were in hearty accord with the idea, believing that there would never later be so favorable a time for such a movement.

A meeting was called and on Friday evening, February 15, representative citizens met at the Central Presbyterian church and organized a "Memorial association" by the election of Lyman P. Alden, president; George E. Farrington, secretary and treasurer, and for directors, D. W. Minshall, W. R. McKeen, A. Herz, John T. Beasley, W. W. Parsons, W. C. Ball, C. C. Oakey, J. C. Kolsem, J. S. Barcus, Herman Hulman, Crawford Fairbanks, A. C. Ford, E. H. Bindley, Dr. S. J. Young, J. Smith Talley, M. C. Rankin, A. Z. Foster, B. G. Hudnut, H. P. Townley, Demas Deming, R. G. Jenckes, Mrs. Dr. M. H. Waters, Mrs. William H. Wiley and Mrs. C. W. Mancourt.

Messrs. D. N. Taylor and J. T. Beasley were appointed a committee to draw up articles of association and submitted the following, which was adopted:

ARTICLES OF ASSOCIATION.

"Resolved, That the persons present and such others as may contribute to the fund hereinafter referred to, do form and shall henceforth constitute an association to be known as the Thompson Memorial association. The purposes of this association are to raise by voluntary contribution the funds necessary to erect, provide or establish a suitable memorial to commemorate the exemplary life and distinguished services of the Hon. Richard W. Thompson, our late fellow townsman and most distinguished citizen."

There was an informal discussion of the purposes of the association, in which was an unanimity of opinion, that a permanent memorial should be provided to honor the memory of our most distinguished and well beloved citizen, and that the call for contributions would meet with a quick and general response. While the majority leaned toward a monument as the most appropriate and enduring memorial, it was not decided definitely by the meeting what form it should take and it was left for the board of directors to decide according to what seemed best and most popular.

point a committee to send letters to prominent papers in Indiana and other states, giving a statement of the object of this association.

Subscription papers were prepared and placed in the hands of the officers and teachers of the public schools, State Normal Polytechnic

Orphan Home and at the leading business places of the city. No solicitations were made, as it was intended to make it a public expression of the esteem in which Colonel Thompson was held by his fellow citizens. In this way \$570 was raised in small sums, ranging from 5 cents to \$5. The largest aggregate amounts were gathered from the children of the public schools, State Normal, members of the bar, revenue service and from the Terre Haute colony in Washington, D. C., by the late George M. Allen, who took an active interest in the movement.

It had been hoped that this sum would have been larger, and Mr. Alden had entered into correspondence with Alex. Doyle of New York City, one of America's most distinguished sculptors, regarding a bronze portrait bust of Colonel Thompson, who, having business interests in this state and a high regard for Colonel Thompson, offered to erect a suitable monument for considerably less than half of his usual price for such work.

But the amount collected was much too small, and plans for a plain granite monument, to be erected in the new cemetery, were about to be accepted from a local dealer, when Mr. W. R. McKeen, one of the directors, thought that more money could be raised among a few of the Colonel's personal friends. Mr. E. H. Bindley, a personal friend, as well as director, and Mr. McKeen then took the raising of money in hand and soon secured enough to enable the association to accept Mr. Doyle's proposition, and Mr. Bindley also made arrangements with the county commissioners to erect the monument in the prominent part of the court house square where it now stands.

To assist him in producing a correct likeness of Colonel Thompson, Mr. Doyle used three excellent photographs by Eppert and the excellent plaster bust of him made by our promising young artist, Mr. Alfred Austin, now in the Rose Polytechnic Institute. While visiting the committee in Terre Haute, he was shown this bust and thought it remarkably fine work for a boy of only 15 years, which was Mr. Austin's age when he executed it. Mr. Austin had taken accurate measurements of Colonel Thompson's

it would assist him so much in his work, supplying measurements which the photos could not. requested that it be expressed to him in New York where it still is.

SCULPTOR DOYLE'S WORK.

Alex. Doyle, the sculptor who made the bust of Colonel Thompson, is an artist of recognized ability throughout the country and has furnished monuments for many historical societies, as well as for the national capital and several state houses. Some of the most noted are the marble portrait and pedestal at the grave of John Howard

Payne Washington; bronze equestrian statue of General Albert Sydney Johnston, New Orleans; bronze statue of General Robert E. Lee; granite statue "Peace," for the congressional commission; the New Haven, Conn., Soldiers' monument; bronze statue of the late grand secretary, L. Q. C. F., James E. Rigley, Baltimore; marble statue of General Garfield, Cleveland; eight colossal allegorical statues in marble for the rotunda of the state capital, Indianapolis; bronze buffalo head on the capital grounds, Des Moines, Iowa.

PRESERVE SUBSCRIBERS' NAMES.

When the association began its work a number of subscription books were placed in school houses throughout the county and circulated by members of the committee. These books have been turned in to the secretary and it is the intention of the association to have them bound in a good substantial cover and placed in the public library. The names of all the donors to the monument fund are in the books, with the sum subscribed by each person. The amounts range from 2-cent and 5-cent contributions by school children up to \$5 amounts, which were given by business men and societies.

SBK 16A

Page 26

(Copied From The August 1, 1926 Issue of
The Indianapolis Sunday Star)

DEATH CREATES GREATER
APPRECIATION FOR STEELE

STEELE
REFERENCE
DO NOT CIRCULATE
PAMPHLET FILE

Those who have the good fortune to own paintings by Theodore C. Steele must find in them a new beauty, now that the brush has painted its last picture and the artist has gone from us. When the heart is sad it turns to beauty for solace. And the quiet, subtle beauty that characterized the art of the Hoosier master has in it much to bring comfort in these days of grieving. The eye dwells with loving sympathy upon canvases that may have been viewed somewhat hastily when displayed as a part of a large exhibition, when a tour of the gallery meant spending but a brief time with each picture. Now other canvases are passed by and one stands long before the large Indiana landscapes whose fine gradation of tints and shades form tonal effects in the color composition that are among the chief beauties in Mr. Steele's work.

An exemplification of Mr. Steele's ability to put a subtle of tonality into his landscape painting will be found in the fine example of his art owned by Mrs. John N. Carey, and displayed through the summer with many other pictures in her collection at the John Herron art institute in the large east gallery. It is entitled, "Late Autumn on the Whitewater." This picture, and also a large canvas which is an autumn landscape in somewhat subdued coloring, lent by Walter Milliken for display in the same exhibition, were both reviewed two weeks ago in the Star's art department. Mrs. Carey's picture was painted in 1903 and the canvas lent by Mr. Milliken was painted in 1906.

These dates mark the landscape as having been painted within the period that Mr. Steele and J. Ottis Adams spent their summers in the Whitewater valley, living in the fine old farmhouse, which they had bought soon after discovering the paintable qualities of the country around Brookville. Mr. Steele later sold his interest in the house to Mr. Adams, who still has his studio home there. The house named "The Hermitage," has been referred to as the "old Mills place," but it is of more interest to know that before the artists bought it, the house was for some time the home of Mr. and Mrs. Amos Butler of Indianapolis.

It was while painting in the Whitewater valley that Mr. Steele put on canvas some of the most beautiful of the landscapes that belong to his early career as a landscape painter. It should be kept in mind that Mr. Steele's earliest work upon his return from study in Munich, was in portraiture.

The landscape owned by Mr. Milliken shows a wide view of the two hill ranges on either side the Whitewater, with a glimpse of the river in the distance. It is an admirably arranged composition and has shadow effects and subdued light that makes it a skillfully handled piece of work. The landscape belonging to Mrs. Carey is simpler in composition, but it has a beauty of color and a delicate tonal quality in the water of the stream, widening in the foreground, and in the range of distant hills, that bring indescribable loveliness. The softness of the exquisite coloring of stream and hills is balanced and enriched by the russet yellow of the group of trees on the left bank of the stream in the foreground.

At the time of Mr. Steele's death, a week ago last Saturday, six of his paintings were on display at the John Herron art institute, in three different exhibitions. In addition to the two just dwelt upon that are displayed in the exhibition of Indianapolis-owned paintings, there are three in the Frank C. Ball collection, in gallery No. 9, which have been on display almost continuously since Mr. Ball purchased the group of oil paintings by six Indiana artists, to be added to his large collection of European art. The third exhibition at the art institute that included a Steele picture at the time of the artist's death was the display of paintings that are owned by the institute, recently rearranged in the large west gallery that is ordinarily reserved for the permanent collection, but in which the international show of water colors had been held. The "Munich Girl," painted while he was a student in Munich and acquired by the Art Association of Indianapolis as a gift from Mr. and Mrs. Alpheus Snow in memory of Mr. and Mrs. John M. Butler, is the canvas that hangs with the permanent collection.

Upon receiving news of Mr. Steele's death, officials at the art institute at once arranged a special exhibition in Gallery 1, on the first floor of the museum, consisting of a few of the artist's paintings, together with photographs of his work and newspaper clippings concerning his art, his home and honors that have been shown him. This interesting display occupies the south half of the gallery. Displayed with the four Steele paintings which were at the time available at the institute, is also the life-size portrait head of Mr. Steele, p

painted a few years ago by Simon P. Baus and acquired by the art institute at the time that it won the Art Association prize in 1921. The portrait represents the face in the three-quarter view, and shows head and shoulders. It has always been regarded as a faithful likeness of Mr. Steele. The picture was hung with a leaf of laurel on the frame.

"The Bloom of the Grape," landscape which won honorable mention for Mr. Steele when displayed in the Universal exposition in Paris in 1900, is an autumn scene whose foreground shows a hill slope on which are a few trees almost barren of leaves. The canvas came to the art institute through the Delavan Smith bequest, "Portrait of a Lady," painted many years ago, is lent by Mrs. Kate McGowan. The sitter is elderly, with gray hair, and wears a black dress relieved by a white collar. The background is also very dark. A small, snowy landscape, picturing an avenue of dark trees, is entitled "Winter in Munich," and bears the date 1885. It was acquired by the art institute as a gift from Mr. and Mrs. Alpheus Snow in memory of Mr. and Mrs. John M. Butler.

"Winter Sunlight" is an important Steele canvas which was purchased in 1918 with money from the John Herron fund, it is a large woodland snow scene, picturing a favorite ravine with stream flowing toward the foreground between the wooded hillsides. As a view that was painted early in his Brown county period, it made special appeal to him and several times formed the motive for some of his strongest and most distinguished canvases. In the exhibition in May at the H. Lieber Company galleries Mr. Steele's recent work, one of the two largest canvases, had

been painted from the same ravine with stream motive. It is recalled as a splendid piece of painting.

The photographic reproductions give a good idea of much of his work from different periods, and in some cases the owner's name is given. The introduction of animal groups, to add interest to his landscape compositions, is evident in several examples. A list of the photographs of his paintings follows: "Street in Vernon," owned by Mrs. C. C. Foster, an early painting in which two or three figures appear on the village street (in the later Brown county work the human figure is used very seldom in landscape compositions); "Summer Morning on the Dachan Moore," doubtless painted while the artist was abroad, or from a student sketch, as it is the type of picture that was frequently painted by European artists, a landscape with sheep and shepherd in the foreground; "After the Rain," in which a roadway leads to the foreground in a low, flat country, a canvas which was owned by A. C. Harris at the time the photograph was made; "Twilight-Cattle Crossing the Ford;" "Winter Morning," the studio home in a snow scene; "Morning--Old Schofield's Mill," with two cows under the great trees near the mill; "Harlowe Woods," also with two cows under the great trees near the mill; "A Country Lane," down which the pasture's herd of cows is being driven, and "Oaks at Vernon," owned by the Indianapolis Art Association. The group of photographs also includes three smaller prints of paintings whose titles are not given.

There also is a small photograph of a portrait head of Mr. Steele by Simon P. Baus, which was painted earlier than the oil portrait which is on display. When the Reader Magazine was published in Indianapolis a number of years ago, it at one time featured the art of Indiana. One of the illustrations from that issue is with the group of photographs of Mr. Steele's landscapes. It reproduces in color a very lovely oil painting entitled "The Cloud." Among the cuts with the newspaper clippings that are tacked upon the wall in Gallery 1, are portraits of Indiana Governors, and a cut of the portrait of Dr. W. N. Wishard, that was presented to Indiana university.

While the Steele paintings that are in the Ball collection should be familiar to visitors to the Herron museum, because they have been on view most of the time for several years, yet a word concerning them at this time seems fitting, "Study of Negro," painted in 1884, evidences the admirable training in the Munich art school for his work in portraiture, which received his attention early in his career after he had returned from foreign study and established himself in Indianapolis. The Negro's head and face seen in profile are admirably drawn and painted. Gray tones in the background, drapery and in the clothing of the Negro, together with a touch of red in the drapery of the chair, help to make a dignified and, at the same time an unhackneyed, handling of the subject. "Frosty Morning, Brookville," painted in 1905, is a beautiful example from a period of a very fine landscape work by Mr. Steele. "Summer Pasture," with sunny oaks and with cows straying in the sunlit woodland pasture, also with a wide sweep of sky that is painted very sympathetically, is a Brown county landscape that was painted in 1918.

The H. Lieber Company displayed the large figure painting, "The Boatman," in the street window for several days after the Hoosier artist's death. This canvas is considered by many as Mr. Steele's masterpiece, at least in portraiture and the figure. A number of large and distinctive Steele canvases are hanging in the front gallery at Lieber's, the group including many that were displayed during the May exhibition of the artist's recent work.

Clifton Wheeler and Paul Hadley have been painting and sketching in the McCormick creek canyon. Mr. Hadley painted in water color and Mr. Wheeler worked in pastel. The two artists plan further sketching trips to other locations in Indiana's hill country that have seldom been visited by artists. Mr. Wheeler's wife and daughter have been spending the summer in the hills of New England. Mrs. Wheeler is doing some painting during the outing.

Miss Anna Hasselman, curator of paintings in the Herron museum and a member of the Herron art school faculty, left last Sunday for Marblehead, Mass., to spend her vacation. She will be gone through August and, while, away, will paint in water colors under Felicie Waldo Howell. Miss Grace A. Speer, also of the museum staff, will leave soon on a vacation motor trip to Cape Cod, Mass.

Simon P. Baus, accompanied by Mrs. Baus, joined the colony of Brown county artist at Nashville, for his vacation, to remain until Aug. 8. Mr. and Mrs. H. B. Burnet have gone to Estes Park, Col., to remain through August. Mrs. Burnet

is the president of the recently organized Association of Indiana Art Clubs.

Word has been received at the Herron art institute that its former director, Harold Haven Brown, is now the director of the Provincetown Art Association. That association is now holding its twelfth annual exhibition. The display includes oils, water colors, pastels, etchings, drawings and block prints. It is recalled that Randolph LaSalle Coats won first prize in the Provincetown exhibition, two years ago, with a large canvas, picturing the old town and a bit of the bay.

A pair of knee buckles of mounted cut crystal, originally worn by Patrick Henry, have been added to the colonial exhibition at the Herron art institute, as a loan from Jacquelin S. Holliday, who is a direct descendant of the early American statesman.

THEODORE CLEMENT STEELE began painting when he was 5 years old, with materials obtained from a sign painter. At 13 he was carrying away prizes at Indiana fairs.

When he died at the age of 76, Steele's artistry with brush and colors had established firmly his reputation as the dean of Indiana painters.

Not only was Steele a great artist; he also was a pioneer in his field, for he staked the discovery claim on the mother lode of beauty Nature had buried in the hills of Brown County. Before he died, the man who blazed the painter's trail to the wooded hills saw the judgment of his sure eye vindicated. His beloved Brown County had become nationally famous for the artists' colony which had grown up in the vicinity of picturesque Nashville.

NOW Indiana is taking steps to repay its debt to its talented son. The State Conservation Department has accepted as a gift from the artist's widow the Steele estate of 211 acres in Brown County for a memorial to the man who made Indiana known in art circles over the world.

The estate is located about nine miles southwest of Nashville, Ind. On it is the rambling house, "Home of the Singing Winds," occupied by Mr. and Mrs. Steele, and the artist's nearby studio and other buildings. With the property goes a gift of about 200 of Steele's paintings, internationally famous and valued by art critics at more than \$100,000. Mrs. Steele was named memorial curator and resident manager of the memorial for life under the terms of the transfer of the estate to the Conservation Department.

Steele, son of a Hoosier farm family, was born near Spencer on September 11, 1850.

No other child in the family showed any talent for painting, nor was any other relative known to have had a gift for the art.

From the first canvas, spread with a sign-painter's materials, until death called him from an unfinished picture of a bowl of flowers on the easel in his studio, Steele was a prodigious producer of fine pictures.

For three-score and 11 years his creative fires burned fiercely. Spurred by their warmth, he painted landscapes, portraits and murals. But it was the beauty of the Brown County landscape that challenged him when he had reached physical and artistic maturity. He spent the rest of his days meeting that challenge with an artist's eye and an honest heart.

While Steele was still a child his family moved to Waveland and he attended the Waveland Academy there. He was fortunate in that his family believed in his gift for painting pictures. His brothers aided him financially, and he received some instruction in painting in Chicago. As a young man he was able to study in Munich. While there he won a prize, and then returned to Indiana.

AFTER his studies abroad, Steele first settled in Indianapolis, but presently moved to Brookville, in the Whitewater Canal section, where he worked for years.

In 1907, when he was 57 years old, Steele and his wife came to Brown County in the course of his search for new painting ground. Here the artist found what he was seeking.

They bought their land and built a house. The huge living room, with its wide fireplace and high ceiling, was Steele's studio. Presently

his activity had outgrown the living room, and a studio was built as an addition to the house.

Steele's fame grew. He became associated with Indiana University's art department. There were too many interruptions in the house studio for a painter driving himself to capture on canvas all he could of the beauties of Nature's handiwork on Brown County's countryside. So Steele built a third studio, high and spacious and detached from the "Home of the Singing Winds." Today that studio is filled with the results of the painter's work, pictures from the days in Munich, Brown County landscapes, portraits by Steele and portraits of Steele by other painters.

Mrs. Steele has converted another and smaller building on the estate into "The Little Studio," in which have been grouped her husband's paintings from the Brookville period of his life.

Every vista of the T. C. Steele estate reflects the artistic touch of the painter and his wife, from the outdoor gardens planned by Mrs. Steele to the interior of the rambling house, with its fine furniture.

Chiseled in the stone over the fireplace in "The Little Studio" is this quotation from one of Steele's lectures:

"It has seemed to me that the greatest of all arts is the art of living."

This thought is an appropriate one for the master to leave for visitors in the years to come to the T. C. Steele Memorial in Brown County, Indiana.

(Over)



LIVING ROOM of the man who made Brown County an artist's haven. Steele did murals and portraits, but it was Brown County's beautiful landscape that challenged his mature powers.



ANOTHER VIEW of the studio interior with the unfinished final picture at the right. Steele's wife has been named memorial curator and resident estate manager for her lifetime.

STEELE'S LIFE WORK SHOWN AT ART INSTITUTE

glorious heritage has been our beloved dean of Indiana Adore Clement Steele! As I at the three upper galleries Herron art institute, in displayed the many beauties assembled for the Steele exhibition, I was more and more by the thought that Innumerable enriched by Mr. to his native state from completing his art training work within the state. turn, aided the artist by inspiration through its scenic and who belonged to the "inner group" of artists. Indeed, while viewing the but the exhibition might two or three months, inly during December, as in order that those unevery period in the art master may have an to come from all parts of enjoy the paintings. An like retrospective nature might be assembled in Indiana. Many beautiful paintings from private homes where assured, while other large canvases have been lent clubs and various other in order that many all the periods into which work has been divided.

inich period in his career, 1867 to 1880, is represented samples. The Munich period, 1880, is represented with the post-Munich, 1885 thirty-two pictures: the ad Oregon coast, 1899 to seven; and the Brown to 1926, seventy-seven. ll of the pictures accord- in the hanging was imthe hanging of paintings effect is harmonious, is as as is the planning of the Miss Anna Hasselman, paintings in the art inhad charge of the hang- e congratulated for the effect and the unity and o color and subject in the of the large collection, to the enjoyment of the a whole. William Forsyth Wheeler lent valuable as- hanging.

IOD OF MUNICH.

of the work representing training in Munich, to that of the pre-Munich gallery No. 10, the east gallery. A few other early have been hung there. other galleries, Nos. 9 and 11, there is an inter-

STEELE, T.C. Ind. Artists



mingling of landscapes, portraits and other work belonging to the three periods which followed the study in the Royal academy in Munich. It is to the little octagonal gallery, then, that one should go first, in order to study the work of Steele as he comes forward in his long art career. It is interesting to find the very earliest work so full of promise of that which came later. Landscape characteristics which appealed strongly late in his life evidently were attractive in his youth. You will be interested to find the

sturdy, distinctive oak taking an important place in the earliest landscapes. A liking for little curving streams and desires to represent great distances are also evident. Groups of cattle were also introduced early into landscape composition. One of the very earliest landscapes is said to have been painted from an engraving. Another one, a picture of birch trees, was the first signed landscape accepted for an exhibition.

Several landscapes in the period of study abroad appeal especially for their beauty of composition and of handling. The one that has brought me greatest pleasure is "A Winter Thaw," painted in 1885, in which a sky, overcast with very luminous gray clouds, is reflected in the pools of melted snow which also mirror the shadows of trees and a house more distant. On a roadway in the wide, level country are scattered groups of pedestrians. Two heavy wagons with rounded tops as well as curved lines add interest to a very lovely composition.

Another landscape, with level field is characterized by a fine expression of mood—a solitary mood enhanced by a lone figure of a woman on a roadway near the foreground. Large trunked trees grow close together at one side of the roadway and cast shadows across the path of the woman. There are also views of mountain and moor, of cathedral walls and thatched cottages and of an interior of a cloister.

PORTRAITS, FIGURES ARE OUTSTANDING.

In this early student work the portraits and figure subjects, rather than the landscapes, stand out most forcibly. The landscapes were mentioned first because we know Mr. Steele best as a painter of landscapes, but his work had to do chiefly with portraiture for some time after his return from Europe. His big, masterful painting of "The Boatman" must have created a stir among his student companions in the Royal academy even before the silver medal was awarded it in the academy exhibition in 1885. The great, gaunt figure, stripped to the waist and with both arms pulling hard at the oars in a sea where water and sky are sullen and gray, has the head turned toward the sea so that we have the strongly drawn profile of rugged, granitelike features. The turn of the head also displays hair that is silky soft, a seeming incongruity that

son was painted. The portrait head of a child, hanging near the self-portraits of the artist, and bearing the catalogue title, "Portrait of a Boy," is one of the early portraits of Brandt Steele, son of the artist. Exhibited as student good use of in a certain mental balance in which all else unyielded. Not only the skin and the boatman are painted, and painted is indicated

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Sets at 22.50
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the artist made good use of in a contrast that gives a certain mental balance to a picture in which all else seems stern and unyielding. Not only the weather-toughened skin and the sinewy muscles of the boatman are admirably drawn and painted, but the skeleton foundation is indicated strongly.

Yet striking as the painting of the old boatman is it is no better in the representation of character and in the handling of surface textures than the smaller portrait bust, "The Man in Armor." In addition to the masterly portrayal of character in the stern face, seen in front view, there is also an equally good handling of textures in the steel armor, the steely-gray beard and the vibrant gray tons of the background. It is no wonder that no less noted German art master than Prof. Loefftz of the Royal academy should have appraised "The Man in Armor" as equal to the silver medal winner, "The Boatman." To have given such distinction to his student work in portraiture, meant that Mr. Steele was ready to accomplish things in portrait painting after he came home. Of this work there are many examples, hanging in other galleries.

The "Study of a Negro," for several years in the Frank C. Ball collection of Indiana art in the art institute, now hangs with other portraits of the Munich period. A very sympathetic interpretation of childhood is the full-length study of a little girl, the face in profile, who sits very still and clasps an orange in both hands. The skill in handling surface textures—in this case the child's soft cheek, her silky hair, the wool of the red stockings and the blue dress—makes itself felt as an unusual student accomplishment. There is almost an utter lack of distinctive variety in surfaces in the pre-Munich portraits.

There is a reaching out for character expression, even in the earliest portrait, that of Mrs. Joseph Milligan, painted at Waveland in the beginning of the artist's career. But hair and flesh and dress are almost of one piece with regard to textures. Skill along texture portrayal came rapidly, however. The portrait head of a model, "Frau Gernhart," perhaps one of the earliest things in the academy, shows subtlety of character expression and a promise of future good handling of surfaces. The two early self-portraits, one a life-sized head, the other a standing figure at the easel, both with VanDyke beards, are of interest.

DIARY DISCLOSES PRE-MUNICH WORK.

In an early diary in the possession of the artist's daughter, Mrs. Margaret Steele Neubacher, there are detailed notes of work done in the pre-Munich period. "Painted Brandt in Sunlight," one reads, and on another page and on another and another there are more notations as to where and when and under what conditions the young

pen and ink pictures have a fine delicacy and charm and a delightful sense of color.

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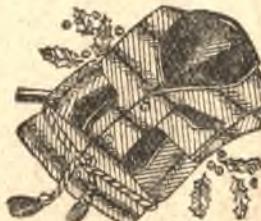


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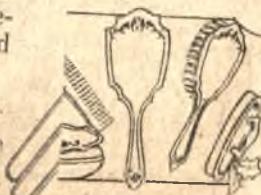
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Ombre Blanket
Robes at 6.95

Warm blanket bath-
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son was painted. The portrait head of a child, hanging near the self-portraits of the artist, and bearing the catalogue title, "Portrait of a Boy," is one of the early portraits of Brandt Steele, son of the artist. Exhibited as student work are a number of copies of portraits by European masters, one of them a copy of a copy, made before there was a chance to see the originals in Europe. There is also one life-sized painting of the nude that evidences serious study of anatomy and of the painting of flesh.

Before leaving the little octagonal gallery with its early treasures, which I have seen fit to dwell upon thus at length in the thought that many readers of The Star have no knowledge of the earliest periods of Mr. Steele's work, you must have your attention called to a portrait shrouded in mystery with regard to its identity. Many years ago Mr. Steele gave the portrait of the "Man in Armor" to his son Brandt. A short time before the opening of the memorial exhibition when the canvas was being looked over to make ready for its display, the owner discovered that two canvases were in the frame. Upon removal of the first the second canvas was found to bear a life-sized portrait head of a dark-haired young man with a dark mustache. The features and expression were such that the artist's son and daughter in Indianapolis thought it might be of their "Uncle Joe," who had lived in the West. A photograph of the painting was taken and sent to the uncle's widow for identification. A letter was received by Mrs. Margaret Steele Neubacher last Thursday, stating that the portrait was not of Joseph Steele, but from its character, it evidently belongs to the earliest period of work and must have been painted at Waveland in the late sixties or early seventies. Mrs. Neubacher explains the two canvases being in one frame by the possible placing of the "Man in Armor" over the earlier canvas in order to put it at once on a stretcher, as the Munich canvases were brought home rolled up together.

FAMILY PORTRAITS
ARE IN GALLERY NO. 11.

Through the doorway and on the south wall of gallery No. 11 will be found a group of family portraits that are of interest. Portraits of Brandt Steele, his wife, Helen McKay Steele, and his mother, Mary E. Lakin Steele, the first wife of the artist, hang side by side. In calling attention to the sympathetic portrayal of a gracious, lovely type of woman in this unfinished portrait of Mrs. Steele, let me add a word with regard to the book, "Impressions," which was published by the Portfolio Club in 1893. The text was written by Mrs. Mary E. Lakin Steele, it having formed a paper read by her before the Portfolio Club, in which she dwelt with poetic feeling upon the student life in Munich, (she had accompanied her husband abroad). The illustrations were pen and ink sketches made by Mr. Steele, J. Ottis Adams, William Forsyth and others who were students in the Royal academy at the same time. Mr. Steele's pen and ink pictures have a fine delicacy and charm and a delightful sense

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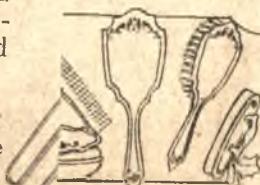
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Socks, 1.00 pr.

Full fashioned socks
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Plaids and checks in
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Ombre Blanket
Robes at 6.95

Warm blanket bath
robes in ombre (shaded)
colors, with shawl collar
and three pockets,
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Sets at 22.50

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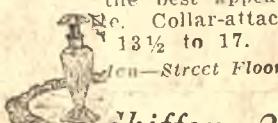
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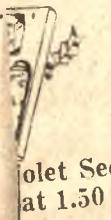
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In "Morning Sunlight," a large canvas painted in 1824, it is a delight to look down a vista, from the trees on a sunny hilltop to the distant, purpling hill range, with the morning sunlight sifting itself through the fresh air. The big, masterfully-painted snow scene, "Winter Sunlight," one of several Steele canvases in the permanent collection of the Herron Institute, pictures the little woodland stream that the artist loved to paint. But at this time it was the effect of the late winter sun that made greatest appeal. Near the center of the east wall are two small coast scenes, crisp and colorful, that were painted on the coast of Oregon in 1902 and 1903. Between them hangs the interesting study of mushrooms that was painted for Dr. A. W. Brayton.

A little canal scene that has old-world charm, but which is a view on our own canal, was, I am told, a wedding present to Mr. and Mrs. Carl Lieber. I like the studied landscape composition that hangs near "The Canal," with the placid, slow-curving stream, the solidly-constructed little trees and the block-like clouds, which, if you stand far enough away, may appeal to your imagination as a floating city. "Bloom of the Grape," an honorable mention picture in the Paris Universal exposition of 1900, hangs on the east wall along with a view of the old paper mill that used to stand near Mr. Steele's Brookville studio home.

The large standing portrait of James Whitcomb Riley, owned by the Bobbs-Merrill Company, occupies the center of the north wall. At its right hangs a portrait of Dr. A. W. Brayton and at its left is the beautifully painted portrait of Catherine Merrill. Another picture that is of especial interest in the large east gallery because it was the last canvas upon which the artist worked—death claiming him before it was finished—is a flower painting of pink and white peonies.

PAINTINGS OF PROMINENT PERSONS EXHIBITED.

Among the many life-sized portraits, all painted with distinction, are of Benjamin Harrison, William Lowe Bryan, David Starr Jordan, Elisha Ballantine, Daniel Kirkwood and James Darwin Maxwell, all owned by Indiana University; Ludwig Neu-bacher, father of Mrs. T. C. Steele; James E. Roberts, benefactor of the Herron art institute; William W. Butler, at 90, father of Amos Butler; Dr. Nathaniel A. Hyde, for many years the president of the Art Association of Indianapolis; Alvin P. Hoyey and Albert G. Porter, early Governors of Indiana; Thomas A. Hendricks, former United States Vice President; Herman Lieber and John H. Holliday.

There is not space to tell of the many beautiful landscapes and flower paintings in gallery No. 9. They will be mentioned in a later article. Mrs. T. C. Steele has lent the largest number of canvases to the exhibition. The catalogue is in error in listing many as lent by Brandt Steele which should

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Indiana - Artists
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AN OCTOBER MORNING

Wachsmuth, Jean Pierre, DO NOT CIRCULATE

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THE WILLIAM HENRY SMITH MEMORIAL LIBRARY
OF
THE INDIANA HISTORICAL SOCIETY

STATE LIBRARY AND HISTORICAL BUILDING
INDIANAPOLIS 4, INDIANA

CAROLINE DUNN, Librarian

February 5, 1960

Emeline Fairbanks Mem. Library

Mr. Stillman Taylor, Librarian
Emeline Fairbanks Memorial Library
Terre Haute, Indiana

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My dear Mr. Taylor:

In December we wrote to the Swope Art Gallery as follows, but have had no reply.

December 30, 1959

Dear Sirs:

Argosy Book Stores, 114 East 59th Street, New York 22, N. Y., telephone: PLaza 3-4455, in Catalog #455, containing books, letters, documents, and a few pictures, for sale, has listed a number of sketches, unsigned, but the work of J. P. Wachsmuth, "member of a noted French artist-family, he located in Terre Haute after wandering and sketching through the U.S." Included are the following:

388. Prairies dans l'Illinois. Pen and ink sketch in brown, showing the vast stretching, deserted prairies with a stag in left foreground. 6-3/4 x 10 inches. \$75.00.

194. "Habitation de Mr. Wachsmuth (Prairies)." 12 Sept. 1852. 6-1/2 x 9 inches. The habitation consists of two wooden dwellings with chickens in foreground. \$75.00

246. "Indiens des Environs de la Nouvelle Orleans". Pencil drawing. Group of 5 Indians. 3-1/2 x 3-3/4 inches. \$40.00. Small but expertly delineated.

309. Le Mississippi. Sepia drawing showing river with spar and tree trunk floating in foreground. 7-3/4 x 11 inches. \$50.00.

510. Le Mississippi, pres de Cairo. Pencil drawing. River with tree stumps floating. 5-1/4 x 7 inches. 20 Sept. 1852. \$40.00

482. "Sur le Potomak". Shows side-wheeler "Little Yankee" churning up the river. Pencil sketch. 4 x 7 inches. \$50.00

We have found nothing here or in the State Library on J. P. Wachsmuth, in Indiana biographical material, in Vigo county histories, in Wilbur Peat's Pioneer Painters of Indiana, or in The New-York Historical Society's Dictionary of Artists in America, 1564-1860, by George C. Groce and David H. Wallace (1957).

Talked to Dunn about this 2/12/60.
SAC.

Mr. Stillman Taylor

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Feb. 5, 1960

There is a Charles Wassmuth listed in Terre Haute Directories of the 1870's but this is the only scrap I have found. Mr. Peat is out of town today but I will get in touch with him when he returns.

It appears probable to me that Argosy has acquired these sketches from some descendant who has given them information. I am writing to ask for further information. It would be necessary to have proof that Wachsmuth was living in Terre Haute or that area September 12, 1852, to identify the "habitation" as located there, I would think. And the price seems high!

I have thought that you might be able to throw some light on these pictures and that you would be interested in knowing about them.

Sincerely yours,

January 12, 1960

Dear Sirs:

Since writing to you December 30 concerning the drawings by Jean Pierre Wachsmuth listed for sale by Argosy Book Stores, I have had a letter from Argosy which says:

"The Jean Pierre drawings came to us in a bound album and many of the drawings were signed. The following is the account of him given in Vol. 8 of E. Bénézit Dictionnaire Critique et Documentaire de Peintres.

WACHSMUTH (Jean Pierre), dessinateur, né à Mulhouse (Haut-Rhin) le 7 novembre 1812, mort à Terre Haute (U.S.A.)
(Ec. Fr.)
Fils de Ferdinand W. Le Musée de Mulhouse conserve des dessins de cet artiste."

The Indiana State Library has a set of this Dictionnaire Critique et Documentaire de Peintres. I had not thought of looking in it. It also contains sketches of a Ferdinand Wachsmuth who was probably older brother of Jean Pierre and considerably better known as an artist, and also another brother or relative.

If this is all the information which they have, it seems to me that they have conjectured a little in placing the September 12, 1852 drawing ("Habitation de Mr. Wachsmuth (Prairies)") in Terre Haute. The fact that he died there is not evidence that his home was there.

I have talked with Mr. Wilbur Peat; he says that he had not heard of the man, either in Indiana or as a sketcher in the Ohio and Mississippi valleys.

We are interested in learning more about Mr. Wachsmuth if possible. If he died in Terre Haute, it has seemed probable that there would be some record of this, in a cemetery if he was buried there, or in a newspaper. Unfortunately we have no idea of the date of his death except that it appears to have been after the date of this drawing, September 12, 1852. Miss Crawford and others have done so much genealogical work in Terre Haute that it has seemed likely that the Library or the Historical Society might have an index to Terre Haute newspapers or some other record. The Union List of Newspapers indicates that the Terre Haute Public Library has the best file of the Express for the period during which Mr. Wachsmuth would probably have been in Terre Haute and died. It also shows that they have a fairly good file of the Wabash Courier. The State Library has some issues, however, which they lack and we can check those here if you have nothing in Terre Haute. No notice of his death appeared in Indianapolis or New Albany papers so far as we can tell from an index of those papers which the State Library has.

We are writing to the Museum at Mulhouse to see what information they can give us and we will hand on to you what we learn.

Sincerely yours,

We have had a reply from Mulhouse. The Musée des Beaux Arts was heavily damaged during the last war and its doors are still closed. If they still have the drawings by Jean Pierre Wachsmuth, they are packed in trunks. They gave the following information concerning Wachsmuth:

"François-Joseph WACHSMUTH, born in Strasbourg 10.12.1772, went to Mulhouse where he married in 1801, and died 10.8.1833. He was a well-known painter and had 2 daughters and 3 sons, all of them artists as himself was. The first was Ferdinand (1802-1869), the second Jean Frédéric Albert (1808-1855, bachelor) is less known and died in Mulhouse where he was professor of drawing and did not leave much to posterity, and Jean-Pierre, born in Mulhouse 7.11.1812, died bachelor in Terre-Haute at a date which is here unknown. He left soon for the States, and lived for a long time in New-Orleans. After 1830 he took part, as painter and drawer, to one of the first exploring expeditions of the banks of the Missouri River. This is all we have in our documentation."

I have not done much searching in connection with this last clue of an exploring expedition on the banks of the Missouri river. One of the State Library people who was interested, reports that it cannot be the Fremont expedition of the 1840's as she found the list of all personnel included in it; she thinks it might be the Bonneville expedition of the 1830's, of which there is an account in the Adventures of Captain Bonneville by Washington Irving, but the State Library edition has no index.

I have contemplated writing to New Orleans but thought that I would try Terre Haute again as I have hoped that you might have an account at the time of his death.

Mr. Stillman Taylor

-4-

Feb. 5, 1960

Argosy still has the picture but I question whether it is Terre Haute and think it is too expensive to consider.

The most recent letter from Argosy mentions the further information that the drawings were in an album and some of them were signed; the album was dismantled; it included about seventy-five sketches most of which were scenes in South America and Mexico. They could not give me the last date found on the sketches as they had been distributed in their stock. So all I can tell you is that he died some time after the 20th of September, 1852.

Sincerely yours,

Caroline Dunn —

Librarian

CD/mhn

Mr. Charles Wassenuth in some recent
Directories

An entry in the 1910 Directory ^{rears} ~~lists~~
Wassenuth, Alma (wife of Charles) ^{rears}

Wassenuth, Charles (Wassenuth and Beck)
1917 - 1918, 4th

Wassenuth, Charles (Wassenuth and Beck)
1918 - 1919, 4th

If the Wassenuth in question were ^(showing wife)
a bachelor, then this entry ^{shows wife} ~~lists~~
indicate that they were ^{and} the wife
Repeated directory entries in the 90's
show Wassenuth as an increasingly
prosperous grocer.

Re: Bonneville expedition of 1830's

Journal of Amer. Hist., vol 21, p. 127.

Bonneville granted a request to conduct
an expedition into the Rocky Mt.
Bonneville created an interest in the
country west of the Rockies by his
reports from that expedition.

Da R Magazine, vol. 72, Feb., 1938, p. 43

2.

Brigadier Bonneville was given permission by the Dept. of War to "organize an expedition and command it in its way to the Pacific Coast. He fitted out his expedition consisting of forty wagons and two hundred men, and started on his way."

Hence, in view of the above, it would seem that Bonneville did not go through

Americana, vol 22, p. 148

Brigadier General Brev. de Bonneville had a fine mansion in Fort Smith, Arkansas.

Hence, in view of the above, Bonneville's expedition did not lead him through Terre Haute. Wachsmuth probably was not with him.

Wachsmuth, Jean Pierre

3-30-1964

C

CLARKE HISTORICAL LIBRARY
ENTRAL MICHIGAN UNIVERSITY

PAMPHLET FILE
REFERENCE
DO NOT CIRCULATE

B Ross

Mount Pleasant, Michigan

March 24, 1964

Emeline Fairbanks Memorial Library
222 N. Seventh Street
Terre Haute, Indiana

Attention: Mr. Stillman K. Taylor
Librarian

Dear Mr. Taylor:

Recently we acquired a pencil-sketched view of a Michigan lumber camp done by an artist named Jean Pierre Wachsmuth. Benezit's Dictionnaire des Peintres notes that he died in Terre Haute, Indiana. He was born in France in 1812.

Do you have any references to him in your local histories or clipping files?

The information in reference books is very scant. Since we should like to learn more about the artist, we shall be grateful to you if you can find anything about him.

Sincerely yours,

John Cumming
John Cumming, Director
Clarke Historical Library

JC:lm

March 31, 1964

John Cumming, Director
Clarke Historical Library
Central Michigan University
Mount Pleasant, Michigan

Dear Mr. Cumming:

I am sending a copy of the correspondence we had in 1960 with Miss Caroline Dunn of the State Historical Society on the subject of Mr. Wachsmuth.

At the time, we were unable to find any other information on him in our files. We have searched all the old indexes, burial records, and birth records. There is no mention of his having lived in Terre Haute.

Miss Dunn corresponded with the Musee des Beaux Arts in Mulhouse, France where he was born; and perhaps she may have further information since she wrote to us, so you might write her. I am sorry not to be able to help you further, but I hope this letter will help you find some information.

Sincerely yours,

(Miss) Elizabeth Ross
Reference Librarian

ER/dt

We have searched through all of our old indexes, burial records, and birth records, but have been unable to find any mention of him.

In one of her letters, Miss Dunn said that a letter from Argosy mentioned that the drawings were in an album and some of them were signed; the album was dismantled; it included about seventy-five sketches most of which were scenes in South America and Mexico. They could not give her the last date found on the sketches as they had been distributed in their stock. Perhaps your sketch is from this same album.

It just crosses my mind that it might be quite possible that he died in Terre-de-Haut, an islet in the French West Indies. It certainly is most strange that there is no record of his living here.

If you do find more information, I would be most grateful if you would write me.

Sincerely,

Elizabeth C. Ross
Reference Librarian.

THIS SIDE OF CARD IS FOR ADDRESS

Miss Elizabeth C. Ross
Emeline Fairbanks Memorial Library
Terre Haute, Indiana



CHICAGO HISTORICAL SOCIETY

Clark Street at North Avenue
CHICAGO 14, ILLINOIS

March 30, 1965

Dear Miss Ross: We are grateful, indeed, for your prompt and full letter concerning J.P. Wachsmuth. I feel more than satisfied that the statement, "and finally settled at Terre Haute (Indiana)," cannot be documented. I hope to develop a file for this artist, negative as it promises to be, and it will hold a reference to your letter and to Miss Dunn's, reminding us to share any further information we find on Mr. Wachsmuth. Our very best wishes to you.

Sincerely yours,

Mary MacAsphymer

Mrs. Paul M. Rhymer
Curator of Prints